Bulletin

Canadian Film Institute
Institut Canadien du Film
1762 Carling Ottawa 13 Ontario

Volume 10
January-February 1965
Janvier-Février 1965

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ANNUAL GENERAL MEETING

The Annual General Meeting of the Canadian Film Institute was held in Ottawa on December 1. Present at the meeting which was held at CFI headquarters on Carling Avenue, were members from Toronto and Montreal areas, from Quebec and from Ottawa. The remarks, statements and reports presented all gave evidence of increased buoyancy and activity.

President's Remarks: In his opening remarks, CFI President Jean Clavel stated that the Institute had always had a special interest in promoting the best in Canadian film production through the film society movement and, since 1948, through the Canadian Film Awards. The CFI, by means of the Canadian Film Archives, had also played an important role in securing the preservation of Canadian films of artistic and historic value. He mentioned that the Canadian Film Institute was now entering its 30th year. "There is a quiet revolution in the fundamental fields of education and culture", he continued, "and the currents are felt most strongly in the film and television industries. The Institute is very much a part of the changing scene, and the reports you will hear today reflect the vitality of the Institute and its growing strength in meeting needs of educational, scientific and cultural groups across the country."

Optimistic Picture: In his report, honorary Treasurer L. F. MacRae painted an optimistic picture in customarily cautious pigments. He commented, "One reason for optimism is the steady rise in the Institute's earnings under several of the most significant of the budget primaries. I see no reason to expect a reversal or even a levelling-off under Film Rentals, Membership Fees and Service Charges for Film Procurement. And these items, taken together, are probably the best measure of the current state of CFI finances." He described CFI as now being alive, interesting, even exciting and just beginning to hit its real stride as a national organization and he drew attention to the decision (now implemented) to increase the Institute's "living space" and facilities in order to permit it to undertake several new and important national projects.

Director's Report: Roy Little, in his Executive Director's Report, spoke of a number of new projects which, he said, had given a new dimension to the scope of CFI, but he emphasized that the most encouraging factor was the increasing use of the Institute's basic services and he acknowledged the resiliency and perseverance of the Institute's hard-working staff. He commented on the precipitous increase in revenues — from $9,015 in 1944 to $30,475 in 1954 to $101,533 in 1964 — and projected a net operating revenue in excess of $110,000 for the current year. But he suggested that, while these figures were significant, they did not necessarily give a true picture of the character of the Institute's services; instead, he referred the members' attention to a total of more than 20,000 bookings in the past year and to the fact that there was an accelerating trend towards more specialized use of film and long term planning in film presentations.

French Language Services: In the area of the Institute's French language services, the most important development had arisen from discussions initiated by the Director of French Services, Mr. André Petrowski, during a visit to Paris in January of 1964, with producers and government departments. These talks had resulted in a deposit of more than 200 new French films. Steps were being taken to develop this nucleus in terms of size and comprehensiveness. Mr. Petrowski had also been deeply involved in assisting all kinds of users of French language films in this country.

The National Science Film Library: The Library is in its third year, Mr. Little reported, and he drew attention to the contract between the National Research Council and the Institute which permitted CFI to purchase advance level science films. "Within three years," he continued, "Canada will have the most useful and comprehensive single science library in any country."

Two Thousand Titles: A depot of 400 films had increased to more than 2,000 titles the collection of the Metropolitan Film Library in Toronto. Mr. Little expressed pleasure at the co-operation of the Metropolitan Film Library, the National Film Board and the Institute in developing a unified film library service in the Greater Toronto area.

In another sphere of co-operation, the Canadian Centre for films on Art had been established under the joint sponsorship of the National Gallery and the National Film Board and in collaboration with the Institute. At the core of the programme of the Centre had been the invaluable work already done by its Director, Mrs. Dorothy Macpherson, in compiling information, arranging film festivals etc.

Concern was registered by Mr. Little regarding the Medical Film Library which, he stated, required new efforts to enable it to make available sufficient films to meet the need of medical training centres. He paid tribute to the unstinted voluntary work of Dr. Hampson.

Awards: In reviewing the Canadian Film Awards, sponsored by the Canada Foundation and the Canadian Association for Adult Education in conjunction with CFI, Mr. Little expressed satisfaction with the sixteenth annual awards held in Toronto in May of 1964. He stated that considerable interest had already been shown in the 1965 awards. Closing date for these awards was February 1, 1965.

Discussing the Canadian Film Archives, the Institute's Director mentioned three major developments. First, the unanimous acceptance of the Canadian Film Archives as a full member of the International Federation of Film Archives in Moscow the previous year; this 20th Congress of the Federation had been attended by CFI President, Jean Clavel. Second, the presentation in Ottawa of a repertory season of films on a year-round basis under the name National Film Theatre (Ottawa) / Répertoire canadien du cinéma (Ottawa). Third, the publication of two definitive documents which described the history

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CHARLES TOPSHEE

Charles Topshee

Charles Topshee died in Saint John, N.B., on January 28. He was 52. He became seriously ill while in Africa where he was director of the Extension Department of the University of Basutoland, Bechuanaland Protectorate and Swaziland. At Christmas, he was flown to Saint John.

When Charlie Topshee was made a life member of the Canadian Association for Adult Education, his citation read in part:

"Many people think of Charles Topshee as the imaginative and resourceful executive who helped to rescue the Canadian Film Institute from collapse and dissolution and assisted it to grow in scale, effectiveness and outreach. But down in Nova Scotia they remember him as a here-today-and-here-tomorrow adult educator, constantly touring the province, on roads good, bad and unspeakable, wherever there were people who wanted any kind of classes or courses or training. At Saint Francis Xavier University they remember him as one of the early lieutenants in the Antigonish movement or know him to be brother of Father George. Those who met him during the war recall that he was responsible for a magnificent plan and program of studies for the undereducated. In west Newfoundland they know him as the husband of Mary Topshee. And in Jamaica he is still remembered as the first Canadian adult educator to go south to help them plan and initiate educational programs for adults.

"He has been a trainer in group discussion without equal. He has been librarian, teacher, organizer and coach. For several years he managed the Canadian Film Awards with the same aplomb that he used in conducting folk schools for farm people or public speaking classes for trade unionists. He has always striven for high standards and efficiency; he has always toiled for causes but there was never any grimness about it. How could he be sacrificing anything when he always seemed to be enjoying life? You could never tell with Charlie when he was working or playing — and you might find him doing either at any time of the day or night, or all night."

From his work as Assistant Director of Adult Education in the Nova Scotia Department of Education, he came to the Canadian Film Institute in January 1955 when CFI's fortunes were at low ebb. In the following difficult seven years, as Executive Director, he gave the Institute a scope, stability and a character which gained the confidence and support of many communities of interest in Canada and abroad. During those seven years, the Institute experienced a remarkable period of growth and consolidation. Staff increased from nine to fifteen; the budget tripled and film use more than doubled.

As Secretary of the Canadian Labour Film Committee, Charlie Topshee assisted in the development of programs for trade unions. He was a prime mover in the establishment of the Canadian Film Archives Committee, The Canadian Centre of Films for Children and the National Science Film Library. The Canadian Citizenship Council's National Citizenship Award and a Certificate of Gratitude from the Association of Motion Picture Producers and Laboratories of Canada are two of the honours which note his contributions. The development of which he was most proud at the Institute is the Library and Information Service which was initiated in 1958 with the assistance of the Canada Council.

On leave of absence in 1962, he went to Africa for the External Aid Office of the Federal Government to organize and direct the then newly-formed extension department of the University of Basutoland. At the time of his death, he was in his third and last year of his posting.

Thus some highlights of Charlie Topshee's work can be recorded. Any attempt to write a eulogy must fail. The mark of the man is in the achievements of his career and in the quality of the affection and respect he earned.

Dorothy Burritt Memorial Award

In 1964, a Trust Fund was established in the name of Dorothy Burritt.

The intention of the trustees of this fund is to encourage and assist the development of film appreciation so that some aspects of the voluntary work of the late Dorothy Burritt may be continued and fostered. This will be made possible by an annual grant of not less than $300 to be awarded to an individual or organization undertaking a project which contributes to a greater understanding and enjoyment of film as an art.

Nominations for the current award must be received by the Canadian Film Institute before April 1, 1965, and should describe the experience of the nominee in film activities, outline the proposed project in detail and indicate the completion date of the undertaking. Any resident of Canada or voluntary organization in Canada is eligible.

The kind of projects that might receive the approval of the trustees include the writing and/or publication of a paper or booklet, the conducting of speaking tours or special lectures, attendance at a film festival or seminar, the making of a study film to assist in film appreciation etc. These are merely examples. The Trust invites nominations and submissions. If you know of anyone who might take advantage of this grant, please bring the Award to his or her attention or advise the trustees.

Contributions: During 1964, contributions to the capital fund of the Dorothy Burritt Award were in excess of $2,000. The grant, under the terms of the Award, is based on the earnings from the Fund. Contributions to the Fund are not used for the administration of the Award.

In order to maintain the minimum level of $300 for each Award each year, additional donations are necessary. Contributions are deductible for income tax purposes. Please make cheques payable to the Dorothy Burritt Award Fund and send them to 1762 Carling Avenue, Ottawa 13. Donors who wish to make an annual contribution instead of a contribution to the capital fund may do so.

EXHIBITION.

A view of the film poster exhibition mounted in the National Gallery, Ottawa.

NATIONAL FILM THEATRE

The National Film Theatre/Répertoire canadien du cinéma, was opened in Ottawa on November 6 by Mr. Jean Clavel, President of CFI. The inaugural programme covered half a century of film making — comprising Norman McLaren's newest film CANON and David Wark Griffith's THE BIRTH OF A NATION which was made in 1915.

As usual, THE BIRTH OF A NATION surprised many in the audience by the sheer power and drive of its story which still excites a modern viewer, despite the naïveness of much of the characterization, technique and social thinking. However, the revolution implicit in the concept of such a radical breakaway from the then restricted ideas of what might and what might not be done with film is probably as significant a cause of this audience reaction as the conflicts in the story.

Such vigour, however, has by no means been restricted to that first film in the Ottawa season. It is, in fact, probably the one common denominator shared by most of the movies presented by the Film Theatre — a kind of built-in, impassioned insistence by the film maker that he say what he has to say in the manner of his choice. Thus the close-knit, dramatic observation of LE JOUR SE LEVE and, in a different way, the abundant humanity of UMBERTO D; thus the exuberant candor of MENSCHEN AM SONNTAG, and the eye jogging splendour of GATE OF HELL; and thus too, the brazen experimentation of THE MAN WITH A MOVIE CAMERA and the blunt, almost primitive power of THE VIKING.

On January 22, the Film Theatre began a five-part series, THE FLAHERTY TRADITION. And here again, in place of the rather dull didacticism that some members expected, there occurred a revelation, whether inspired by the self-effacing honesty of NANOOK or the polished lyricism of LOUISIANA STORY. For many members, the National Film Theatre has provided a journey into unknown areas of film that has been enormously rewarding.

It should be emphasized, however, that NFT, Ottawa, is merely the first of a truly national series of Film Theatre presentations. Its sibling is expected imminently in Toronto and, later, it is planned to present programmes in Quebec and Vancouver.

Admission to the National Film Theatre is restricted to associate members of the Canadian Film Institute. Associate Membership costs one dollar and is valid for twelve months from the date of registration. Series tickets and single admission tickets are available for the presentations.

The Film Theatre is operated under the auspices of the Canadian Film Archives which is a division of the Canadian Film Institute. The Institute is, of course, a non-profit, non-government organization.

The Canadian Film Archives is a full member of the International Federation of Film Archives (FIAF) and, as such, may borrow for exhibition by the Film Theatre, motion pictures deposited in film archives all over the world. And the Canadian Film Archives itself holds a rapidly enlarging treasury of historical and artistic film material, both Canadian and foreign. It is particularly gratifying to note the extensive cooperation extended by commercial motion picture organizations which are not only making films available free of charge for presentation by the National Film Theatre but are depositing prints with the Canadian Film Archives. Recently, a group of over fifty major feature films was deposited by a leading distributor.

All this, coupled with a growing awareness by the public in Ottawa of the Film Theatre's activity, betokens exciting days ahead. One immediate prospect, which has gained the attention of many writers in the Ottawa and national press, is the North American première, on February 26, of all six hours of Louis Feuillade's extraordinary, 1916 epic serial, JUDEX. JUDEX, accompanied by a team of pianists, will unroll all through the night with two intermissions at which coffee will be served. Like many of the films presented by NFT, JUDEX will be flown in from Europe, briefly seen, and then returned to its archive resting place on the other side of the Atlantic.

Feuillade's serial opens a seven part series titled "Innovators of the French Cinema" which includes some of the most written about and least seen movie classics: films like Rene Clair's ENTRACTE (who has not encountered stills or descriptions of its fantastic funeral?), LA SOURIANTE MADAME BEAUDET by Germaine Dulac, more Clair with SOUS LES TOITS DE PARIS, Jean Vigo's A PROPOS DE NICE and L'ATALANTE, Bresson's LES DAMES DU BOIS DE BOULOGNE and a double bill of Renoir's NANA and Feyder's CRAINQUEBILLE, which will be introduced by Mr. James Card from the George Eastman House Museum in Rochester, N.Y. More recent pioneer works are Marcel Hanoun's UNE SIMPLE HISTOIRE (Canadian non-theatrical première) and Godard's A BOUT DE SOUFFLE.

But most exciting of all perhaps is that in attempting to overcome what appears at first to be a great problem — that of making the National Film Theatre a truly national institution in such a vast country — the Film Theatre has the opportunity of creating a completely unique relationship with its potential audiences. For, by presenting the programmes of the Film Theatre in several centres, it will be possible to make these programmes dramatically sympathetic to the particular needs and interests of each area and, by working through local enthusiasts and film societies, achieve an unusually rich and varied repertoire. To what extent this ideal will be achieved in practice remains to be seen. But it is a stimulating goal.

Bulletin Editor : Bruce Martin

Available

The following are some of the new or revised catalogues and lists available from CFI. Lists marked with an asterisk are free. The remainder are free to Institute members only; non-members should include 10 cents per list.

Requests for information about films not covered by these lists should be directed, as usual, to Mrs. Margaret Britt in the Information Section.

New Catalogues

* FILMS FROM THE NETHERLANDS. Royal Netherlands Embassy. February 1965.

* FILMS ON ATOMIC ENERGY AND NUCLEAR TECHNOLOGY / FILMS SUR L'ENERGIE ATOMIQUE ET TECHNOLOGIE NUCLEAIRE. Canadian Film Institute. February 1964. Supplement: October 1964.

* FILMS ON SCIENCE AND TECHNOLOGY. Supplement: March 1965. Canadian Film Institute.

* FILMS ON THE FAMILY. National Film Board of Canada. June 1964.

* FREE FILMS. Directory of Sources of Free 16mm sponsored films in Canada. Crawley Films Limited. 1964.

The following subject lists have been revised within the last year:

ADOLESCENT DEVELOPMENT
ALCOHOLISM AND DRUG ADDICTION
BALL HANDLING GAMES
FINLAND
FIRST AID
NORWAY
NURSING
SPONSORED FILMS
THEATRE ARTS
TRAFFIC SAFETY
VOCATIONAL GUIDANCE
WINTER SPORTS

New subject lists issued during the last year:

FILMS ABOUT FILMS
FILMS ON ART FROM GERMANY
MENTAL RETARDATION
PREPARATION FOR MARRIAGE
PREPARATION FOR OLD AGE
TRAFFIC SAFETY FOR CHILDREN

Also available on request from CFI are copies of the Annual Report and of a new booklet, "Innovators of the French Cinema", published by the Canadian Film Archives for the current series of the National Film Theatre, Ottawa.

Brochures for the first seasons of the National Film Theatre, Ottawa, which include details of membership and a brief list of the aims of the Film Theatre, will also be sent on request.

New Titles:

ECUADOR, LAND OF THE EQUATOR

Le Mont Films.

17 minutes, colour (U.S. $185).

A film for Upper Elementary classes and Secondary South American social studies. It deals with the geography and topography of the country, its history, its peoples and their living habits, with its industry, crafts and its governments. *For sale only; available for preview to potential purchasers.*

THE DYNAMICS OF LEADERSHIP

National Educational Television.

30 minutes each, black and white (kinescopes) (U.S. $125 each). Rental $5 each.

A group of five, half-hour, recorded programmes from a series produced by National Educational Television in cooperation with Boston University. The series was designed as a community training programme for more effective group action by new civic groups, those concerned with adult education, students etc. The five parts are titled, respectively, The Anatomy of a Group, Industrial Motivation and Behaviour, Diagnosing Group Operation, Sharing the Leadership and Roadblocks to Communication. *These films are available (separately if desired) for sale or rental.*

GLOBES: AN INTRODUCTION
MAPS: AN INTRODUCTION

Indiana University

12 minutes, colour (U.S. $110 each) or black and white (U.S. $60 each). Rental (colour only) $4.

For primary and intermediate grades; to make children aware of their physical and man-made environments and of the ways of representing them symbolically.

In GLOBES, the land masses, oceans etc. are identified, the distribution of land and large cities north and south of the equator compared, and the poles, equator and scales of latitude explained. The nature of the ocean floor and of islands is shown by animation.

In MAPS, a class is shown how to make a map from an "aerial" photograph of a model of their community. Scale and compass directions are explained and the use of a route map demonstrated.

WHAT'S SO IMPORTANT ABOUT A WHEEL

Journal Films, Inc.

10 minutes, colour (U.S. $120), or black and white (U.S. $60).

Traces the history of the wheel and the subsequent development of its application from simple wooden carts to the modern automobile.

CONCERTS ON FILM

Irving Lesser Enterprises.

Black and white. Available on sale or rental basis.

A series of twenty-six films (most 26 minutes in length) of prominent musical artists in solo and concert performance as well as at leisure and in conversation.

Artur Rubinstein (2 films) plays works by Mendelssohn, Liszt and Chopin and discusses his career.

Jan Peerce, Nadine Conner, Elen Dosia and Eugene Conley, with the Metropolitan Orchestra, sing arias from Meyerbeer's L'AFRICAINE, Donizetti's DON PASQUALE, Massenet's HERODIADE, Donizetti's ELIXIR OF LOVE, Verdi's TRAVIATA etc.

In two films, Jascha Heifetz is seen practising, talking with his family and answering the questions of a group of students on the campus of an American college. He plays pieces by Bach, Debussy, Paganini, Mendelssohn, Prokofiev, Wieniawski etc.

A unique performance by Pablo Casals of Bach's SUITE IN G MAJOR was recorded at the ancient abbey of St. Michel-de-Cuxa in southern France. The revered cellist is also seen teaching in his tiny apartment in Prades in the French Pyrenees.

The guitar is represented by the playing of Andres Segovia in his ornate Paris studio (13 minutes only).

Dimitri Mitroupolis is seen rehearsing and conducting-in-concert the New York Philarmonic Orchestra playing parts of Liszt's FAUST SYMPHONY (14 minutes only).

Other artists and groups represented in this series of films include Rafael Mendez (trumpet), Gregor Piatigorsky (cello), Mildred Dilling (harp), the Hollywood String Quartet, Vronsky and Babin (piano duets), Marian Anderson (contralto), Jose Iturbi (piano and harpsichord) and the Berlin Philarmonic Orchestra. Of particular note is a film record of a unique trio comprising Heifetz, Rubinstein and Piatigorsky playing Schubert and Mendelssohn.

THE WHEAT BELT

Indiana University

16 minutes, colour (U.S. $150) or black and white (U.S. $75). Rental (colour only) $4.

For intermediate and junior high grades. Describes and identifies the winter and spring wheat regions of the Plains States. The film visits several farms in different regions to observe and compare the yearly cycles of wheat production and to demonstrate the significance of topography, soil, rainfall, climate, mechanization etc.

Temba's father, a Swazi forestry worker engaged in a large afforestation scheme undertaken by the Commonwealth Development Corporation in Swaziland.

A scene from the B.I.S. film USUTU.

FEE-VEE

The impact of television on motion pictures — in terms of economics, styles, techniques, production, distribution, not forgetting its effects on film societies — needs no further comment here. But waiting in the wings (or off-camera) is a mutation of television that has at once been dismissed idly and fought against ruthlessly and also described as potentially the most revolutionary innovation in the history of show business and popular culture. This is pay television. The system whereby one pays for each of the television programmes one watches — either by dropping money in a slot or by being billed later in the same fashion as one is billed for telephone calls.

Pay television, or toll-t.v. or fee-vee or toll-vision, has excited a large number of different people for widely different reasons. To some it means that, because of the instant "playoff", a motion picture (or stage play), can recoup its expenses and (hopefully) make a profit overnight. It means that the publicity for such a presentation can be concentrated over a brief period on a nationwide basis and that heavy interest on production cost loans would accrue for a much briefer time than at present. To these people, pay television is a means of bringing feature films (and other entertainments and events) to a vast, rich audience that need never leave its living room. To others, pay television represents the utopian dream of being able to obtain a large enough audience to pay for relatively minority appeal films and programmes — such as ballet, opera, concerts, specialized documentaries and foreign movies etc. One need only imagine a million homes, out of all the homes in North America, each paying a dollar for such a programme, to see what a tempting prospect this is. And to envisage the revolution pay-t.v. might trigger off in the areas of art and culture. However, there are enormous vested interests with powerful allies dedicated to the supression of pay-t.v. Democratic Senator Robert C. Bird of West Virginia has said : "I fear that pay television ultimately would eliminate free television and thus deny its benefits and pleasures to many of our citizens. That would not be the American way, nor would it be in the spirit of the American tradition." A Democratic Congressman from Oklahoma said more forthrightly : "Pay television would be a direct violation of the principles of democracy" !

Movie exhibitors and distributors, still showing traces of shock from the impact that ordinary "free" television had on their business can be forgiven for regarding toll television with something close to hysteria.

When Subscription Television Inc. received permission to transmit pay-t.v. programmes via telephone cables (as opposed to broadcasting through the air) in Los Angeles and San Francisco, opposition was organized by theatremen who asked — "Why should the public pay for what they can see now free ?" Their campaign apparently was successful; at any rate the public voted (on a ticket) to disallow the franchise that had been offered to the television company.

John Rowley, past President of the Theatre Owners of America, suggested that pay-t.v. was uneconomical but added that exhibitors could not afford to take any chances. And one committee in the States seeks to outlaw all forms of toll television.

The major studios are relatively neutral in their attitude for they can feed their product either way — into theatres or onto small home screens. But the commercial or free television industry, that is the major network and especially the ad agencies, have misgivings almost on a par with those of the movie distributors.

It is they who claim that toll t.v. will merely end up making the public pay for what viewers now get "free" — courtesy of the sponsors. William Carlisle, vice-president of the U.S. National Association of Broadcasters, charged that pay-t.v. is contrary to the public interest and that the system would "break faith" with those who bought sets expecting free programmes. "The establishment of pay-t.v. will create a class system based upon family ability to buy programmes."

Another television executive estimated that if the public were to watch pay-t.v. for two-thirds of the number of hours it watched free television, the average family would have to pay 473 dollars a year.

However, at the same time, the major networks were informing their shareholders that should pay-t.v. arrive, it would be to these very networks that it would have to turn for the wherewithal to get its programmes on the air.

The networks also claim that the large minority audience programme will become no more of a reality under fee-vee's aegis than it has under their regimes for, they say, the pay television companies will be obliged — by their obligations to their shareholders — to concentrate on the programmes that make most money.

On this score, Sylvester L. Weaver, Jr., president of Subscription Television in California, admitted that new movies accounted for 45% of the programming in Los Angeles and San Francisco and that baseball represented another 30%, while special programmes devoted to operas, concerts, plays and public opinion shows comprised about 25%. The breakdown of that 25% — how much opera to how much "public opinion shows" — was not disclosed.

Experiments, like the one in California, have been conducted for some years in North America. In addition to Mr. Weaver's organization, there have been prototype systems tried in Chicago, in Bartlesville (Oklahoma), in Hartford, Connecticut (RKO General-Zenith began over-the-air broadcasting in 1962) and in Toronto's suburb of Etobicoke where the programmes are transmitted by wire. The latter, reputedly never thought of as a profit making venture, has rewarded its indulgent parent, Paramount Pictures, with a whopping loss each year. It has, however, lead indirectly to pro-

FEE-VEE (concluded)

fitable Eidophor large screen television presentations of hockey and other special events in a number of Famous Players' Theatres. Of Etobicoke, the corporate mouth of Paramount has said, "The comprehensive, long-range experiment we have been conducting in Toronto, Canada, has been most helpful in providing the technical knowledge, operational know-how and programming requirements for the launching of pay-t.v. for the world market." And Paramount has since invested in a new, British pay-t.v. company.

But these North American experiments to try to determine the size and nature of the potential audience and to gain experience in this new kind of broadcasting have remained purely experimental, beset by emotional oceans of irrational controversy, and never allowed to develop to a stage where they could become truly indicative of the system's future prospects.

However, in Britain, a number of companies in different locations will shortly begin disseminating pay-t.v. programmes by cable. This will be done on such a scale as to allow them, collectively if not individually, to use their channels to some extent for the transmission of original programming instead of merely new feature motion pictures and relayed sports events. And the nature of the people involved in these companies is indicative of a different approach to that in the States. They include Sam Spiegel, Sir Michael Balcon and other distinguished names. These British experiments are being carefully controlled and are under the scrutiny of the Postmaster General. Elaborate formulae have been worked out to appease and, if necessary, recompense the movie exhibitors who may be immediately affected. In all of this there is a suggestion that the British motion picture interests prefer to learn what new monster they may have to live with instead of trying to postpone the inevitable.

Ivor Smith, Chief Executive of Telemeter Programmes Ltd., the company that will service parts of London, has claimed that the pay-television subscriber of motion-pictures-in-the-home is not part of the cinema-going public but is part of the cinema's "lost" audience. In any case, he states that Telemeter firmly believes that pay-t.v. in Britain cannot develop on a cinema-in-the-home basis. He foresees two-or three-channel systems which would allow the full development of balanced programming catering to a specialized audience that cannot be — or at any rate, is not — adequately served by free television in the spheres of education, culture, sport or local interest.

Another British company, British Home Entertainment Ltd., has been formed to produce suitable programmes for pay-t.v. distribution. Its Board includes Lord Brabourne, Major D. (Danny) Angel, Dame Margot Fonteyn, Lord Harewood and Sir Laurence Olivier. Perhaps the new approach to television programming dictated by the nature of pay-t.v. is best indicated by their most recent film FOR KING AND COUNTRY, which was directed by Joseph Losey and features Dirk Bogarde and Tom Courtenay. It will be released theatrically but it was produced on a small enough budget to make its distribution by toll television quite feasible. British Home Entertainments has also produced film records of ballet (AN EVENING WITH THE ROYAL BALLET with Nureyev and Fonteyn), theatre productions etc.

Nothing succeeds like success. If the British trials are successful (and there is every indication that this is quite likely despite the last minute withdrawal of two of the five companies) it is certain that pay television will receive a new appraisal and, probably, a new opportunity in North America.

In the meantime, however, it might be advisable for everyone involved to *calmly* consider the long term implications of this dynamic electronic prodigy which, it appears, almost certainly must come — sooner or later, and which will undoubtedly change to a large degree the nature of television and theatrical presentations (music, dance, drama) and alter every aspect of the cinema as we know it.

Twenty years ago, the motion picture business was at the pinnacle of its power and affluence. If anyone foresaw the impact of television on the movies, who believed them? Who would have believed the movies would *allow* this to happen to them? It did happen, because the movies were powerless to prevent it. Because the world will beat a path to the door of the man with that proverbial best mousetrap — at least, once it has caught its first mouse!

CFI Office Growing

Ten years ago, nine people provided CFI services to members and other film users; in 1962, there were fifteen. Today, twenty-two are on the CFI staff full-time, five part-time.

Three or four new positions will have to be filled shortly. Information leading to interested parties will be welcomed. Likely positions, some of which may be combined, are the following:

- librarian, preferably with knowledge of U.D.C.;
- recently graduated scientist to undertake a major programme in the National Science Film Library;
- assistant office manager to work with film librarian and in film procurement;
- research assistant to analyse and catalogue films and related materials held by the Canadian Film Archives;

Enquiries should be addressed to the Executive Director.

Canadian Centre for Films on Art

Over the last fifteen years, with the co-operation of the National Film Board and the Canadian Film Institute, the National Gallery of Canada has built up a collection of some five hundred of the world's best films on art. The National Gallery makes these films available on free loan in English and French language versions. They are distributed through the Canadian Film Institute to other galleries, to art teaching institutions and to groups of art lovers.

At the UNESCO Seminar: Films on Art, held in Ottawa in 1963, a resolution was passed urging the National Gallery to take the lead in establishing and developing, with the help of adequate financing, the existing service as now carried on by the three participating organizations.

The Canadian Centre for Films on Art has now been formally inaugurated by the National Gallery and the National Film Board with the co-operation of the Canadian Film Institute. The Centre operates under the auspices of the Education Division of the National Gallery of Canada.

The first task of the Centre is the publication of catalogues so that users everywhere in Canada may plan and book their own programmes direct from source. For this reason, Centre listings will, it is hoped, cover all films on art available from all sources in Canada.

These catalogues and listings will be available for consultation in any library or National Film Board office and, on request, from the Canadian Film Institute. The Centre will facilitate previews for intending purchasers and do everything possible to foster the growth of provincial and regional collections and it invites gifts for this purpose. It will also seek to encourage the production of films on every facet of the Canadian cultural heritage and make feasible their effective distribution.

Professional advice on programming, programme notes, evaluations, material for press publicity (including posters) and information on all aspects of the film on art are at the disposal of borrowers.

Address enquiries to:

The Canadian Centre for Films on Art,
c/o National Film Board of Canada,
150 Kent Street,
Ottawa, Ontario.

The Centre's Chairman is James W. Borcoman and its Executive Director Mrs. Dorothy Macpherson.

Forthcoming issues of the Bulletin will follow the progress of the Centre.

The audience for the National Gallery Collection of films has almost tripled in the last several years. In 1960, 270 bookings represented a total audience of around 20,000 persons. In succeeding years, bookings have increased dramatically to a total of 740 in 1964 or an overall audience of 58,472.

RUNAWAY Production

Though one might at times imagine the contrary, Canada is not the only highly developed country whose feature film ambitions are still unfulfilled. Two other countries, both predominantly English speaking and both members of the Commonwealth, enjoy even less commercial motion picture production and do not have the consolation Canada enjoys in its international reputation for documentaries: Australia and New Zealand.

However, developments in these antipodean nations suggest that, like here, the film making ferment may soon attain strength. At present, though, Australia's native feature films are scarcely known at all in North America. The Australian High Commission, with the collaboration of the National Film Theatre, Ottawa, will redress this situation somewhat by presenting in the Spring a group of Australian features ranging from the silent SENTIMENTAL BLOKE to the more recent THREE IN ONE. And a new feature, CLAY, has just been completed. Current production activity may relate in some degree to the extremely successful international film festivals held for some years in Melbourne and in Sydney.

In New Zealand, John O'Shea's RUNAWAY has met with favorable if tempered local reviews. In at least one critique, that of "F.A.J." in the New Zealand Listener, one encounters sentiments, even phrases, strangely reminiscent of some of the reactions of our own columnists to Canadian features. And in the theme, there seems to be not a little of NOBODY WAVED GOODBY or at least of a logical sequel to Don Owen's freshly observed, unpretentious movie. "F.A.J." writes: "It is not, I think, necessarily an insult to director John O'Shea and the team that made RUNAWAY to say that, with many others, I was just a little afraid of what the film might be like. Of course, New Zealanders don't expect their countrymen to be good at this kind of thing anyway, and that's a pity. But apart from that, filmmaking is a difficult art to practise, and when both the old professionals of the game and its brilliant artists have so many failures, was it reasonable to expect that Mr. O'Shea with all his talent and success with short films, would ring the bell with his first big solo effort?

"How good it is, then to find that he has done so. Of course, RUNAWAY is not a flawless film. It has its weak — even embarrassing — scenes, some of which I suspect would have been done better on a bigger budget, but there's no need to be apologetic about that. New Zealanders should like its fresh view of themselves in a familiar setting, and I shall be surprised if it is not even better received overseas.

"RUNAWAY, you will hardly need to be told, is the story of a young New Zealander on the run. Money troubles start him off on the road, and other troubles keep him moving. The story, by Mr. O'Shea and Aucklander John Graham, has no involved plot. The interest is in the young man — in his fate, in the incidents on the road, in the growing suspense as he finds himself pursued, in his efforts not only to elude his pursuers but to find himself."

The review by "F.A.J." condensed from the N.Z. Listener, November 6. 1964.

New Zealand Film Library: The New Zealand National Film Library, a branch of the Department of Education, distributes 16mm films, 35mm film strips and phonograph records to schools and other educational organizations. The headquarters are located in Wellington with a branch office in Auckland. A further branch is planned for Christ Church.

The film library comprises over 5,400 titles including films from Diplomatic Missions, films sponsored by industrial and other commercial organizations as well as the collection of the New Zealand Federation of Film Societies.

The library was begun modestly in 1942 but in the last two years over $150,000 has been spent purchasing new titles. In 1962, 200,229 reels of film were distributed, well over half of which were used in schools and colleges.

And the population of New Zealand is only approximately one and a quarter times that of Montreal!

The National Film Library also collects, in conjunction with the National Archives, New Zealand films of historical interest.

And back in Australia, Twentieth Century Fox will film the major production, CALL ME WHEN THE CROSS TURNS OVER, on location there this year.

THE MOONTRAP

National Film Board.
84 minutes, black and white.

Available from Regional N.F.B. offices and from C.F.I.

Pierre Perault's and Michel Brault's POUR LA SUITE DU MONDE was last year's Canadian Film Awards Film of the Year. The Board has now prepared this shortened English-language version.

THE MOONTRAP shows the revival of white whale hunting by the people of the Ile-aux-Coudres in the St. Lawrence. It captures not only the hunt but the customs surrounding it — the Lenten festivities, the auction sales for the benefit of souls in purgatory, the dances — which go back to Canada's earliest days.

A whale, incidentally, was captured by the Islanders, alive, and now resides with a mate in the Bronx Zoo aquarium in New York.

Canadian Film Awards

The closing date for entries for the seventeenth annual Canadian Film Awards revealed a total of 166 films.

These films, all produced in 1964, are divided among fourteen categories comprising four major classes: Theatrical, non-Theatrical, Television and Amateur. Winners in each category will be awarded Certificates of Merit. In addition, the best amateur film will carry off the trophy of the Association of Motion Picture Producers and Laboratories in Canada. Other special recognitions of excellence, including the "Canadian Film of the Year" award (won last year by POUR LA SUITE DU MONDE), may, at the discretion of the Management Committee of the Canadian Film Awards, be presented to film makers.

The purpose of the Canadian Film Awards is not merely to single out the best Canadian films of the year but, by doing so, to encourage all film makers to strive for the very highest qualities of technique and artistry in their work. The past years have seen a steady and resolute improvement in the motion pictures made in this country and the entries for the 1964 Awards incline one to believe that there has been no falling off. This does not make the task of adjudication any easier for the many judges but it is not the kind of complication that any of them resents!

Screenings of entries for the judging panels will be held in Ottawa, Montreal and Toronto. The announcement of the results of their deliberations and the presentations of awards will be made in the Westbury Hotel on Saturday, May 15 in Toronto.

Some, if not all, of the prize winning films will be screened for those attending the Awards ceremonies.

Anyone wishing to attend the Awards presentation and dinner should write to the Canadian Film Institute enclosing $7 for each ticket required.

The Canadian Film Awards is sponsored by the Canada Foundation, the Canadian Association for Adult Education and the Canadian Film Institute.

CFI Diary: As may be judged from the condensed version of the report of the Annual General Meeting of CFI, the last quarter of 1964 was an active one! Quite apart from an increasing volume of everyday activities, a number of new projects materialized with alarming rapidity. Most immediately noticeable to visitors to CFI's headquarters is the recent acquisition of an entire additional floor which has eased, for the time being at least, some pressing space problems.

A.G.M. (concluded)
of film archives and the objectives and policies which governed the Canadian Film Archives. That memoire, "A National Film Archives for Canada" ("Archives nationales du film pour le Canada"), had been circulated on a limited basis.

C.F.F.S.: Mr. Little also mentioned the satisfaction of the Board of Directors with the work of the Canadian Federation of Film Societies which now comprises 96 members. He recalled the untimely death of the Federation's co-founder, Dorothy Burritt, in 1963 and announced the establishment of a memorial fund which would make possible the continuation of some aspects of her work.

Referring to the Canadian Labour Film Committee, Mr. Little revealed that it seemed likely that Canada would host the 1967 International Labour Film Festival in Montreal.

Other topics touched upon by the Institute's Director were the creation of a pension scheme for employees of CFI and the unique assistance given the Institute by many volunteer workers. He also expressed pleasure on the attainment by the National Film Board of its 25th anniversary.

Medical Film Committee: Dr. L. M. Hampson of the Medical Film Committee reported increased activity in all aspects of the National Medical and Biological Library. Bookings had increased by 25% and in some cases borrowers had to wait three months to obtain the prints they requested. Dr. Hampson had been re-evaluating films in the library and recommending that those which were outdated be withdrawn or, in some cases, placed in the Medical Film Archives collection where they remained accessible to users. Plans announced for increased medical training facilities warned of even greater demands upon the Library in the none too distant future and meetings were being arranged with other interested bodies to appraise these needs. He mentioned that the Canadian Medical Association had renewed its grant to the CFI in support of the National Medical and Biological Library.

Science Film Library: Mr. Peter Morris reported the continuing growth of the National Science Film Library. Impressive statistics demonstrated NSFL's development. 170 new titles had been deposited with the library, including English and French versions, the value of which was in the region of $19,000; the largest single depositor had been the U.S. Atomic Energy Commission (125 films) but agreements had also been reached with the U.K. Atomic Energy Authority and N.A.S.A. (the U.S. National Aeronautics and Space Administration) for the deposit of prints of their productions. Mr. Morris stated that under the terms of the contract with the National Research Council, the Library has been enabled to purchase specialized science films for service in universities; the Library now comprised 400 titles and, including science films from other collections at CFI, almost 1,500 science films were available to users. A number of catalogues had been published in both languages ("Films sur la science et la technologie", "Films on Atomic Energy and Nuclear Technology / Films sur l'Energie atomique et Technologie nucléaire") as well as film evaluations, information sheets, special subject listings and bulletins. The NSFL film index had been expanded to 2000 films, listed by title and subject. Among special programmes of science films arranged through the Library were series at McMaster University, the University of Toronto, the Engineering Institute of Canada and an "International Festival of Films on Science" mounted in cooperation with Toronto Public Library.

In September, 1964, Mr. Morris had attended the Annual Congress of the International Scientific Film Association in Athens where he attended previews of new films and participated in discussions which would result in a number of new films being deposited with NSFL. He reported that the development of NSFL over the last two years had been viewed with great interest by other delegates and that the Library's science evaluation cards appeared to be unique and were used in many countries.

Film Societies: Mrs. Warkentin, reporting for the Canadian Federation of Film Societies, mentioned Winnipeg Film Society's successful appeal in the Supreme Court of Canada of a judgement against it. The Supreme Court had recognized that a film society membership fee did not represent a payment for individual showings. She detected a new trend in the development of the film society movement in Canada which arose from a reduction in the memberships of the large societies, a fact that would probably result in these societies playing a different role within the Federation. Two current undertakings of CFFS were the importation of a collection of film classics, to be purchased through the Film Purchase Fund, and the evolving of a project to celebrate Canada's Centennial. Mrs. Warkentin also discussed the support given by the Federation to the Dorothy Burritt Award fund and the plans for a second CFFS Film Seminar to be held in 1965.

The meeting concluded with the election of a Board of Directors comprising:

Jean Clavel, Montreal
William Condie, Toronto
Peter Cock, Ottawa
Rev. Jacques Cousineau, Montreal
James Cowan, Toronto
Gaudry Delisle, Quebec
Sir Arthur Elton, London, England
André Guérin, Montreal
Dr. Lloyd Hampson, Ottawa
A. L. Hepworth, Ottawa
E. F. Holliday, Regina
George Hunt, Ottawa
Fernand Jolicoeur, Quebec
Madeleine Joubert, Montreal
Roland Ladouceur, Montreal
L. F. MacRae, Ottawa
Gerry Moses, Toronto
Thérèse Roy, Quebec City
André Saumier, Ottawa
Gordon Selman, Vancouver
Leon Steeves, Fredericton
H. E. Thomas, Toronto

The complete Annual Report is available on request.

Crash Course

In late November, a meeting was held at Notre Dame Convent, in Ottawa, to discuss the feasibility of mounting a film seminar at the Little Elgin Theatre for Grade Twelve and Grade Thirteen students. Eventually, it was decided that before going ahead with this project, it might be advisable for the teachers to undertake a certain amount of study themselves.

To this end, a three-day crash seminar was held in mid-December under the guidance of Roy Little, Peter Morris and Bruce Martin of the Canadian Film Institute.

The first evening was devoted to the grammar of film and dealt with sound, lighting, movement etc. Peter Morris illustrated the lecture with film clips and with Humphrey Jenning's LISTEN TO BRITAIN.

The second evening, Friday, was given over to an illustrated discussion of motion picture "reality" and the screen's potential for manipulation and propaganda. This was demonstrated vividly by showing TRIUMPH OF THE WILL, the Nazi propaganda film, and THE NAZIS STRIKE (from WHY WE FIGHT), a U.S. propaganda film using the same material. Finally, on Saturday, the group watched and discussed Stanley Donen's musical, FUNNY FACE and the more recent DAVID AND LISA.

All the participants, including those from CFI, found the experience of working together in this course a most enlightening one. The study of film in schools has been regrettably ill-served thus far; it is to be hoped that this seminar augurs well for increased attention in this important area.

Erasmus Prize Winners — This year's winners are Ingmar Bergman and Charles Chaplin, who were chosen for their unique influence on contemporary film making.

The 100,000 guilders prize, which is awarded for "outstanding services to the European civilization and the whole of humanity", was inaugurated in 1958 by H. R. H. Prince Bernhard of the Netherlands. It is made available every year by the "Praemium Erasmianum Foundation". The prize is awarded for exceptional achievement in the fields in which no Nobel Prize is available.

The names of Bergman and Chaplin have been linked recently elsewhere in an unconfirmed report that the two were conferring about their possible collaboration on a film of Chaplin's life.